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National Conservatory of
Music and Art

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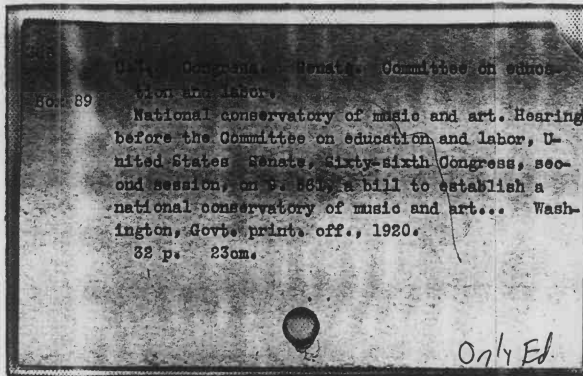
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National Conservatory of Music and Art

HEARING

BEFORE THE

COMMITTEE ON EDUCATION AND LABOR
UNITED STATES SENATE

SIXTY-SIXTH CONGRESS

SECOND SESSION

ON

S. 561

A BILL TO ESTABLISH A NATIONAL CONSERVATORY OF MUSIC
AND ART FOR THE EDUCATION OF ADVANCED PUPILS IN
MUSIC IN ALL ITS BRANCHES, VOCAL AND INSTRU-
MENTAL, AND FOR OTHER PURPOSES

Printed for the use of the Committee on Education and Labor



WASHINGTON
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1920

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NATIONAL CONSERVATORY OF MUSIC AND ART.

THURSDAY, DECEMBER 18, 1919.

UNITED STATES SENATE,
COMMITTEE ON EDUCATION AND LABOR,
Washington, D. C.

The committee met at 10 o'clock a. m., in the committee room, Capitol, Senator William S. Kenyon presiding.

Present: Senators Kenyon (chairman), Page, Phipps, Smith, and Jones.

The CHAIRMAN. The committee will be in order. Before we proceed the stenographer will cause to be printed at this point Senate bill 561 for the information of the committee.

[S. 561, Sixty-sixth Congress, first session.]

A BILL To establish a National Conservatory of Music and Art for the education of advanced pupils in music in all its branches, vocal and instrumental, and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That at the termination of this war and during a period not to exceed ten years there shall be established in the United States of America an institution of learning, to be known as the National Conservatory of Music and Art, fostered and maintained by the Government of the United States of America. It is to be divided into five departments of equal standard, to be located, one in the District of Columbia, where shall also be the headquarters of the General Board of Regents and of the director general, one in the State of New York, one in the State of Illinois, one in the State of Florida, and one in the State of California. It shall be erected, maintained, and used for the purpose of educating pupils in instrumental and vocal music and also in the literature, composition, and such other necessary attending studies and branches of music as the General Board of Regents of the National Conservatory may prescribe.

One conservatory to be located in the District of Columbia, where shall also be the headquarters of the General Board of Regents and of the Director General of the National Conservatory, to which pupils will be entitled to attend from the District of Columbia, the States of Delaware, Maryland, West Virginia, Virginia, North Carolina, South Carolina, Kentucky, and Tennessee. The second branch to be located in Florida, to which pupils shall be entitled to attend from the States of Alabama, Mississippi, Georgia, Florida, Louisiana, Arkansas, Texas, and Porto Rico.

The third branch to be located in the city of New York, to which pupils will be entitled to attend from Pennsylvania, New Jersey, New Hampshire, Connecticut, Massachusetts, Rhode Island, Vermont, Maine, and New York.

The fourth branch to be located in the city of Chicago, in the State of Illinois, to which pupils will be entitled to attend from Ohio, Indiana, Illinois, Missouri, Oklahoma, Kansas, Nebraska, North Dakota, South Dakota, Iowa, Minnesota, Wisconsin, and Michigan.

The fifth branch to be located in or about San Francisco, or in or about Los Angeles, as shall be determined by the General Board of Regents, in the State of California, to which pupils will be entitled to attend from Montana, Wyoming, Colorado, New Mexico, Arizona, Utah, Idaho, Washington, Oregon, Nevada, California, Hawaii, Alaska, and the Philippines.

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Pupils from one district can attend the conservatory of another district by permission of the Director General of the National Conservatory. If any condition shall arise which shall necessitate a change in location of a conservatory, the General Board of Regents shall have power to change the location accordingly.

Sec. 2. That the National Conservatory of Music and Art shall be under the control of a General Board of Regents, consisting of the President of the United States, President of the Senate, Speaker of the House of Representatives, chairman of the Committee on Education of the Senate, and chairman of the Committee on Education of the House of Representatives, who shall have all power to select sites and purchase or accept by gift the necessary grounds in every district for the purpose of the conservatory, or to accept funds for the purpose of erecting and maintaining such a conservatory. They shall have power to accept gifts for the purpose of encouraging musical education in general, or act as custodians of funds given or donated for purposes aforesaid. They shall have the power to establish rules and regulations governing the employment of a director general, and all other officers, aids, and employees necessary for such conservatories, and fix salaries of all officers and employees of that institution.

Sec. 3. That the General Board of Regents shall have the power of appointing district boards of regents for all the conservatories. The persons so selected must be from the districts wherein the conservatories are located and the selection of the same must be nonpartisan and merit only shall determine their qualifications, who shall be identified with music or music organizations, the majority of the board to be musical or professional musicians and of good standing in the community; that the term of office for the respective regents is to be designated and shall not exceed the term of five years nor less than three years; that each of said board of regents shall consist of seven members; that the said board of regents shall be appointed three for five years, two for four years, and two for three years. That the district board of regents shall recommend the selection of a director to be known as district director of the conservatory and shall nominate all other officers, teachers, aids, and employees necessary for that institution, the appointments to be made by the director general. The salaries of the district directors, other officers, teachers, and necessary employees of such a conservatory to be fixed by rules established by the General Board of Regents.

The duties of the district board shall be to cooperate with the director general to supervise the management of the conservatories, and to make recommendations and suggestions to the director general. They shall constitute a permanent advisory committee and shall cooperate with the district director and together shall work for efficiency and good results.

Any member of the district board of regents, or all members, can be removed by the General Board of Regents on charges preferred by the director general for causes as prescribed by the General Board of Regents.

In case there is no recommendation by the district board of regents or the recommendation is rejected by the director general, the director general can instruct the district directors to act as may be necessary.

Sec. 4. That the General Board of Regents, together with the director general, shall fix the standard for admission of pupils to the various departments of the conservatory; they shall fix the number of students to receive free scholarships in each district to be won by competitive examination according to rules prescribed by the director general; it shall also fix the tuition fees for paying students; both male and female shall be entitled to attend the conservatory and shall be admitted to the competitive examinations for free scholarships or as paying students.

Sec. 5. That the General Board of Regents shall immediately appoint a director general, who shall be a graduate of one of the recognized musical colleges, universities, or conservatories, or is preeminently recognized for his musical ability, whose first duty shall be to collect data and information regarding the establishment of the conservatories and who shall appoint a committee of experts to prepare a curriculum of studies which shall be the standard for teaching for all of the conservatories to be established by the Government; they shall also advise the director general in all matters pertaining to music; he shall carry out all instructions given by the General Board of Regents and shall supervise all conservatories established by the Government.

The General Board of Regents shall adopt rules and regulations governing the appointment and removal of the director general as well as the district

director and other officers, teachers, and employees of the National Conservatory.

Sec. 6. That they shall have power to decide in which district to establish the first branch of the National Conservatory, the second branch, the third branch, the fourth branch, and the fifth branch. When the General Board of Regents shall decide the time to establish the different branches of the conservatory they shall then ask Congress to make an appropriation for the same. In case Congress shall make an appropriation at the time this act becomes a law, such appropriation shall not be used until after the war, except such expenses as the salary for the director general and his staff or other expenses connected with the preparation of data and plans for the National Conservatory which can be applied immediately. The Board of Regents, however, have the power, even during the war, to accept gifts and contributions for the purpose of establishing and maintaining one or more branches of the National Conservatory; when such necessary funds to erect and maintain such an institution are provided by private citizens or organizations, they need not wait for the termination of the war.

Sec. 7. That all employees, teachers, and instructors of the different branches of the National Conservatory shall be appointed in accordance with the Federal civil-service rules, except the director general, who shall be appointed by the General Board of Regents and the district directors of the different branches of the National Conservatory, as well as the department heads and heads of subdivisions of such conservatories, who shall be nominated by the district boards of regents and appointed by the director general of the National Conservatory; all officers, professors, teachers, and employees of the National Conservatory must be citizens of the United States.

Sec. 8. That the General Board of Regents meet at least once annually. They can delegate all power to an executive board, consisting of three members of the General Board of Regents, the chairman of the Education Committee of the House of Representatives, the chairman of the Education Committee of the Senate, and the Speaker of the House or the President of the Senate, who shall meet at the request of the director general; they can also delegate all power to act to the director general, who in turn can delegate power to the district directors or to the district board of regents or to the chairman of such boards, as it may deem necessary.

The district directors of the conservatories must guide themselves in all cases by the rules of the General Board of Regents or orders of the director general.

Sec. 9. That it shall be the duty of the district directors of the conservatories and the district boards of regents to require annual reports from the faculty of officers or agents appointed and transmit the same to the director general with such recommendations and suggestions as they may deem proper.

Sec. 10. That the respective district boards or regents shall hold an annual joint meeting at the headquarters of the National Conservatory in the District of Columbia, or at any other place as may be designated by the director general, and as often as may be deemed by the director general to be necessary; for each meeting at headquarters in the District of Columbia, or at any other place as designated by the director general, attended by the district board of regents or by members of the expert advisory committee appointed by the director general, they shall receive per diem pay not exceeding the sum of \$10, with mileage from and to the place in which the regent or member of such committee may reside. The district board of regents are entitled to mileage only from and to the place of their residence of each meeting they have in their respective districts, at the headquarters of the branch conservatories, which they should hold not less than once in three months.

All officers, professors, and teachers of the National Conservatory are entitled to the use of the United States mail, when writing on official business, to the use of the Congressional Library, to the use of the Printing Office, and to free mileage whenever they are traveling on official business in connection with the National Conservatory. The district boards are entitled to free use of the United States mail in matters pertaining to official business of the respective conservatories, and to mileage when traveling on special official business at the request of the director general.

Government buildings can be used for offices or other purposes in connection with the National Conservatory.

Sec. 11. That the General Board of Regents shall have the power to erect and maintain additional branches of the National Conservatory without special

permission from Congress, provided such funds to erect and maintain such institutions were donated by private citizens or music organizations.

Sec. 12. That the director general appointed by the board of regents may at the same time also be designated by the President of the United States secretary of music and fine arts with or without additional salary, in which case the director general shall also supervise music instruction in all other Government schools. Such designation must be confirmed by the United States Senate.

By mutual agreement with the State and municipal authorities the director general may arrange that district directors supervise music instruction in State or municipal schools, high schools, colleges, or universities.

By agreement with the Labor Department of the Federal Government the director general may arrange to have a Federal agency in music established in connection with the National Conservatory.

The director general shall request the district directors and the district boards of regents to prepare a plan how to cooperate effectively with those who endeavor to promote music in the communities or how to encourage composers of American music or how to be helpful to musicians in general in order to encourage musical education in this country.

Sec. 13. That the board of regents, through the director general, shall have the power to grant certificates of merit and recommendation to the public, as teachers of good standing, to such music teachers who shall comply with the methods of teaching recommended by the faculties of the National Conservatory and who shall submit to an examination as approved by the director general.

Diplomas from conservatories in good standing or certificates from music teachers of authority may be taken in lieu of examination as approved in each case by the director general.

The director general may arrange with officers of musicians' and music teachers' organizations to act for the National Conservatory to supervise such examinations once or twice a year.

Sec. 14. That this institution alone shall have the right to use the title "National Conservatory of Music and Art."

STATEMENT OF SENATOR DUNCAN U. FLETCHER, OF FLORIDA.

Senator FLETCHER. Mr. Chairman and gentlemen, this is a hearing on S. 561, and Mr. Hayman will be asked to submit the matter more fully. I would simply say that I do not know why I was selected to introduce the bill; certainly not because of any knowledge of music, and yet I have a very thorough sympathy for the cause, and I am not quite in that class of people I have seen at the concert, who each expressed themselves as passionately fond of music and then during the whole concert indulge in conversation back and forth with each other. There are some people of that kind.

Senator PAGE. I have another committee meeting that I must attend at the same hour as this, and I have read your bill, Senator, and I hardly think I am in sympathy with action now. I think you should be heard, but that you will not get any action until we have had a longer debate and a longer conference on it. I regret that I shall have to excuse myself.

Senator FLETCHER. It will take us but a very few minutes. I was going to say, Mr. Chairman, although I possess no particular talent in that direction, I am not without some appreciation of the value and importance of the development of the art along broad and liberal lines. As we know it to-day, music is the youngest of the arts.

A commentator of note tells us that Bach and Beethoven are the Milton and Shakespeare of music and the earlier works of Bach are only about 200 years old and but a portion of the Beethoven sonatas are more than a century old.

Most people can understand what inspired the sculptor or the painter, but few understand what music means or what it is intended to express.

Perhaps it may be accepted that the origin of music is the direct expression of feeling and an appeal to sympathetic feeling in others.

Undoubtedly music is an art and it is scarcely warranted to consider it, as many practical people do, as inferior to the other arts on the ground and for the reason as they look upon it, it seems to have no obviously useful application.

All forms of expression appeal to and influence human beings; without attempting to consider the technical or the philosophical, deep and far-reaching characteristics and nature of the art, which only a student or trained expert could do, we may concede that the appeal of music is to the emotions, whether it be classical music or romantic music, but it is an intelligent appeal.

Perhaps its greatest virtue, whether it be church music, social music, choral music, concert music, military music, or theatrical music, is its power to lift the mind above sordid cares and worries, its power to give pleasure, stimulus, peace, and rest. No instrument was ever invented that compares in beauty of tone to the cultivated human voice. Just as poetry means "great thoughts expressed in beautiful language," music may be defined as "great feeling expressed in beautiful sounds." It is sometimes called "the divine art."

Articulation by fingers and by vocal organs means that music has a language and a literature all its own.

There is a crying need for education, especially for advanced pupils, that this language and literature may be learned and understood.

Love for good music should be taught and cultivated just as much as the love for good pictures, good architecture, and good literature.

Music was developed in Europe and its interpretation received greater appreciation then because the high officers fostered it, the State indorsed it, and the church patronized it.

We should not lag behind any land in matters of education. The country needs a broader rather than a higher culture in music, more lovers of music rather than more musicians, more understanding rather than more technic.

To meet this need it would appear that the establishment of a national conservatory of music and art, some such as proposed by this bill, should be favored.

The expense to the Government will be negligible. It is believed gifts, endowments, and contributions will be received practically sufficient to establish and carry the enterprise.

Now, Mr. Chairman, coming down to the facts, even utilitarian idea of music, I just happened to open this morning Forbes Magazine of the issue of November 15, 1919, which was lying on my desk, and here is an article at page 113 entitled "Music helps the making of many things, Packard cars, Otis elevators, the telephone receiver, etc.—Workers enjoy it." This is an article by Charles B. Isaacson, author of "Face to face with great musicians." The article is a demonstration of the fact that music contributes to the actual working out of the ordinary tasks of life, so that if we want to put

it on that basis there is every reason why we should cultivate this talent, and the Government, in this instance, I think, is being called upon to provide for the establishment of a national conservatory, with branches here and there; it does not make any difference where the branches are; some places are mentioned in the bill, but that is not material, and the bill, of course, I admit, is rather crude in its present form and you may want to amend it, etc., but it does seem to me that the Government could well afford to give some special encouragement to the development of this great art.

That is all I want to submit and I will call on Mr. Hayman to express the views he has on the subject.

This is not a very long article, and if there is no objection I believe I will ask to have it in the record.

The CHAIRMAN. Let it go in the record.

(The article referred to is here printed in full, as follows:)

MUSIC HELPS MAKING OF MANY THINGS.

PACKARD CARS, OTIS ELEVATORS, THE TELEPHONE RECEIVER, ETC., WORKERS ENJOY IT.

[By Charles D. Isaacson, author "Face to face with great musiciansa."]

Going up in an Otis elevator, shooting a Winchester, lighting a Westinghouse lamp, stringing a wire from the American Steel & Wire Co., letting out speed on your Packard car, lifting the receiver of your Western Electric intercommunicating telephone: Think of the music which went into the manufacture of each of those products!

Music went into the making of these products through the hearts of the workers, for each is made in a factory where music is being enlisted on behalf of the employees. *Forbes Magazine* has permitted me to talk repeatedly to its readers of music as an impetus to business. We have treated it from many angles, illustrating the mental, spiritual, and physical reasons why music can be made an aid to better and larger production in factories and stores.

There must be a whole lot more in the idea than a mere idealistic theory, you must confess, if it is spreading so fast and making itself an important daily adjunct in highly efficient and thoroughly conservative concerns. One store might try an experiment because of its advertising value; one merchant might try an experiment because he is an idealist or even a social crank. But when many stores, many merchants, many manufacturers say, "This is a good idea; give it free rein," then it is time to let it come into your own place and benefit from it.

Every day sees seething industrial unrest. Why not say to labor: "Here, let's forget our business problems for a while. Let's get together and live in happiness. Let's grow wiser and happier together. Let's listen to music; let's see how we can get the most out of life. Let's forget our quarrels for a while and go on a picnic."

That is figuratively what I want you to do—go on a picnic with your workers. I'm talking about music. But music is only the leader of a number of other "articles" in my "line." And I don't want to show you the other "articles" until you have tried out the first. I give you music first, because there is no other welfare measure outside of those time-tried offerings of food, insurance, etc., which has so universal appeal. This is only one of a number of similar measures for reconciling labor and capital, on human lines.

PACKARD MOTORS AND MUSIC.

The musical work in the Packard Motor Car Co., Detroit, is figured purely on human lines. There are 12,000 employees at the Packard plant and the spirit of organization and loyalty is notably high. Every employee hears the Packard music at least once a week—the chorus travels from department to department, singing at noon. There are 500 members in the Packard Choral Society, and a professional director comes to the plant once a week for a jolly rehearsal. The Packard Band gives a concert practically every working-day—

also at noon. In the band are 23 pieces, and they play like professionals. Not only has the band participated in the factory noon concerts and at innumerable factory entertainments, but it has many calls for other work, particularly other industrial affairs and some civic activities. The same applies to the chorus, which finds time to aid other factories and to participate in many civic functions.

The band is one of the most popular institutions in the Packard organization, and every one of the employees is proud of it. The fellows and girls like to see and hear their band marching by in parades. It is the Packard Band—our band. The chorus, which is being constantly enlarged by additions from all departments began with 50 voices.

The beneficial effect on the 525 in the musical organizations is easily understood. But what about the rest of the 12,000 employees? With them it is almost as pronounced.

Well, how is it done?

Let a very important Packard official answer: "Take a hypothetical case," he said. "A lathe hand leaves for work after a domestic quarrel. He begins the day in a very disagreeable humor. In this mood he may spoil his first piece of work, which incenses him still further. The morning goes on from bad to worse. The man begins to fear a 'balling out' from his foreman, and altogether he is in a miserable plight, so that by noon he is ready to 'go up in the air'."

"Then comes the band concert. After one or two sprightly tunes that man is swaying to the time, hums and comes completely out of the gloom. He can not help himself.

"No, there's nothing quite so efficacious," he said conclusively, "as a concert, even if a short one, to turn an employee's thoughts into new and brighter channels."

"You say, then, that it is a very useful thing for you? You place a high estimate on the music?"

"Indeed," was the answer, "it would be difficult to place too high an estimate on the value of music for employees in the Packard plant. It is, of course, impossible to compute, on any definite basis, the results of the work of band, choral society, or quartette among the workers; but if the average individual is any criterion of the whole, then music is indispensable. For the average employee it is a godsend."

MUSIC AND WIRE MAKING.

If you would hear of really extensive musical activities, let me give you the viewpoint of the American Steel & Wire Co., of Cleveland, whose pay roll includes about the same number as the Packard Automobile Co. Here is what S. W. Tener, the employment director, says:

"Just about a year ago we began organizing bands in connection with our eight manufacturing units in this city, and the organization has not as yet been completed at all plants. However, we now have a combined band of 90 pieces.

"We regard these men not as musicians but as employees of the plants who have volunteered to apply their musical talent to the entertainment of their fellow workmen. Hence, while playing in concerts or even practicing, they are paid exactly the same wage they would receive at their respective places in the shops. We have permitted them under full pay to take part in Liberty loan rallies and 'drives'."

"We furnish without expense to the men, their uniforms, all music, music racks, and the drum major's baton. Also, we supplied four tubas and the necessary bass drums. All other instruments are provided by the men themselves at their own expense. This they prefer, as many of them belong to other musical organizations of a professional nature, and naturally they desire to have absolute control of their instruments."

"I wish I could express in specific terms the effect this musical movement has on the work of the men as regards output," Mr. Tener continued. "But this is impossible, as the direct economic benefit is intangible and can not be reduced to figures. Doubtless this is done where bands are employed in mercantile establishments—department stores for instance—where the rendition of the music is coincident with the carrying on of the business, it being well known that music stimulates workmen. But in a manufacturing business such as ours we can not incorporate a musical program as a part of or adjunct to

actual manufacturing operations. But there can be no question of its elevating influence, improving as it does the morale, the esprit de corps, not only of the musicians but the workmen in the audiences as well."

It is interesting to observe that among the 90 members of the combined bands over half are American and but six persons are aliens. This will be surprising to many who say "Humph!" when Americans and music are mentioned in the same breath.

The band is only a small part of the musical enterprises of the American Steel & Wire Co. That far-sighted organization has gone so far as to buy tickets for their employees to attend high-class symphony concerts. Think of that, will you! This phase of music and business is so important and so significant that in a different article I will relate how some very important concerns are either buying or encouraging the buying of concert tickets for their employees.

Yes, when you ride up in an Otis elevator, think of this: The concern (which is in Yonkers) maintains a life and drum corps at the firm's expense. E. A. Fitch declares that they are an important factor at all social activities in the plant and have a marked effect on the employees. "During the war activities and afterwards the corps 'drummed' up enthusiasm," says Mr. Fitch, "not only in the plant, but throughout the city of Yonkers."

When you shoot your Winchester, remember that up in New Haven the Winchester Repeating Arms Co. used mass singing as a means to creating enthusiasm and good nature in a crowd, especially where there was a good singing leader. H. G. Titch, the acting superintendent, gave this report: "While, of course, it was impossible to tabulate or measure the results, we feel there is a noticeably greater enthusiasm and a more receptive mood toward a speaker after the audience has joined in singing."

RESULTS SATISFACTORY.

When you light your Westinghouse lamp, you can think of the noonday dances in the Trenton shop or the player piano which is giving an impromptu concert; when you handle anything of the Western Electric Co., you can remember of the Hawthorne Band.

It plays at the Hawthorne works, just outside of the Chicago city limits. There is a band and an orchestra as well, made up entirely of Western Electric employees. So well do they play under the direction of Signor Forcellati Dante that they have won numerous prizes in competition with other musical organizations in Chicago. The orchestra plays at social functions, but the band plays at the lunch hour and whenever occasions arise demanding the presence of the musicians.

"What about results?" I asked. "It is pretty safe for you to say," one of the officials answered cautiously, "that our employees are very enthusiastic about the entertainment that the music furnishes. It helps the spirit of our people considerably."

You can also think of music going into the making of them when you see Kahn tailored clothes (in the Kahn factory in Indianapolis they have weekly sings and lunch-hour concerts and dances), when you see White motor cars, Willard batteries, Sun ships, International harvesters, National cables, Goldwyn motion pictures, Adler blouses, and a score of more things.

STATEMENT OF MR. JACOB HAYMAN, NEW YORK CITY.

The CHAIRMAN. We shall be glad to hear from you, Mr. Hayman.

Mr. HAYMAN. Mr. Chairman and gentlemen of the committee, at the hearing before the Committee on Education of the House, on June 17, 1918, and on January 8, 1919, respectively, I stated clearly my argument, favoring a national conservatory of music and art, maintained and managed by the National Government. In the brief space of time allowed me this morning, it would be impossible to repeat the same arguments and discuss at length the vital points connected with the project of such an institution. I shall confine myself to clarifying the aim of this movement and the feasibility of the plan as contained in the Fletcher bill.

The aim of this movement is to make the United States independent of other nations in music and art, and to make the United States a great center for music for this hemisphere. Before the war it is estimated that about 15,000 students, young men and young women, were studying in European countries, about 60 per cent of whom studied in Germany and Austria. Figuring that each student needed a minimum of \$1,000 per annum to defray the expenses of living and tuition, the United States sent annually to foreign countries the sum of \$15,000,000 to pay for the musical education of their children. If Congress would establish an institution where music and art could be acquired the same as in institutions in Europe before the war, the American young men and young women would study at home. It was undesirable, even before the war, for young people from this country to stray in foreign countries to study music, and it is unthinkable that young students of music should again flock to European countries as soon as peace has been declared, and come in close contact with ideas antagonistic to American ideals and institutions. If no Government conservatory is established soon, the American people will have to send to European countries double the amount they used to send before the war, to pay for the education of their children.

We are a strong and wealthy nation and could develop our own resources in music and art as we did in all other respects. How can we afford to have small nations, like Belgium and Sweden lead us in the way of encouraging music among their respective people? Belgium before the war supported four national conservatories, and Sweden gives free tuition in music to male and female students born in that country. In South America, Ecuador, with a population of about 1,500,000, supports a national conservatory of music, and before the war the Government of that country sent annually a number of talented students to European countries to finish their education at the expense of that Government. The same is true of Peru, Brazil, and other South American Republics. How can any patriotic citizen, knowing something about music, look with indifference at these facts that our America is behind small countries of South America in the way of encouraging music among its citizens?

Mr. Chairman, there are people who still consider music merely a luxury and good for the wealthy only, but music is not a luxury, it is a necessity to the welfare of the Nation. It was a necessity during the war, and it is a necessity in peace times as well. Music brings contentedness of life, and contentedness is what is wanted to-day among the people. Unrest among the people in general (I do not refer to labor unrest because that is economic), frequently springs from a discontented mind and discontent of mind is frequently the product of monotony of life. Music breaks the monotony of life and brings new mental vigor. The average person, after listening for an hour or two, to good music feels mentally refreshed and more contented with life. Music is frequently prescribed by physicians as a tonic for overworked nerves.

Music is also a great cementing power among people of different nationalities, to make them one concrete unit. The wonderful spirit of perseverance shown by the French people during this great struggle was, to a great extent, due to their music and art. In the month

of June, 1918, when on one night the enemy was bombarding Paris with long-range guns and an air raid was expected, yet in spite of that, the national conservatory in Paris, held the graduation exercises and awarded prizes to distinguished students of the conservatory. During the war it was found that music was a great necessity on the firing line as well as behind the firing line. The more music among the people, the less crime and the fewer penitentiaries.

Music is an expensive article to-day, and the average farmer or laborer can not afford to give his talented daughter or son a musical education. There are some scholarships in private conservatories, but the number is entirely insufficient and inadequate. In order to reach the poorer masses of the population in the industrial centers in the town, village, and farm, the Fletcher bill provides for a competitive examination for free scholarships so that any talented girl or boy should have a chance to acquire a musical education. Even those who can afford to pay for their musical education, would benefit by the guidance of the national conservatory and not be a prey of unscrupulous music teachers who frequently take their money, ruin their voices, and sometimes even their health.

It is not Government control of music that we are seeking, but only spiritual guidance of an institution managed by the Government. It will not hurt the honest, able music teacher, but, on the contrary, it will encourage him. The music teachers in France or Italy do not have cause to complain that their Government is interfering with their profession of teaching music. It is only the music teacher or music publisher who fears that his own interest may suffer, who is opposed to this project of a national conservatory. The Government, through the national conservatory, would help the development of musical education and would be the leading spirit in the field of music. It would standardize the methods of teaching music, which is badly needed and which could be brought about only through one central guiding authority in music, through a national conservatory owned and managed by the National Government.

In this bill, in section 12, you find one clause which is intended to bring music in the small town or village so that farmer folk will, in the not distant future, have innocent enjoyment of life, the same as the city folk. It provides that the district boards shall endeavor to promote music in communities in the small towns and villages, which means musical entertainment to make life less monotonous in the village or on the farm. It is, to a great extent, the monotony of life on farms or in small towns that makes young people abandon their homes and flock to cities. It is the monotony of life on the farm that is responsible for the ratio of insanity among their women. Monotony breeds evil; it breeds crime. In the industrial cities, monotony at home drives the boys and girls to the dance halls. It creates discontent and unrest, even where the economic conditions may be fairly satisfactory. Those who traveled in France, Italy, or Belgium before the war could testify to the fact that the farmers in those countries were generally found to feel happier and more contented than the farmers in our own America—not because the farmers in those countries had more worldly goods, or more land, but due, in a great measure, to the fact that the farmers over there had access to innocent enjoyments of life. In those countries before the

war the small town or village had musical entertainments, concerts, or even opera, and the farmer could at a very moderate price take his family to a musical entertainment. I believe President Roosevelt must have had something of this in mind when he created a commission to study village life with a view of improving it, for he certainly understood what was wanted in that direction.

The project as stated in the Fletcher bill may appear complicated, and some may suggest that instead of a separate institution as provided in this bill, it should be a part of the executive branch of the Government. I studied this phase of the question and found that at present it is best to adhere to the form as proposed in this bill, and only after the conservatory has been established and is running smoothly, then if Congress finds it more desirable to have it under direct supervision of the executive branch of the Government, it can do so by a resolution to that effect. But at present it is desirable to have it a separate institution under a board of regents composed of four members of the legislative branch of the Government and the President of the United States as chairman of that board, with a director general in charge, who will enjoy the powers of a commissioner or minister of music and art, if the President chooses to designate him as such, subject to confirmation by the Senate.

Under this form of creating the national conservatory, it will give a chance to the women of this country, who are interested in this movement, to satisfy their expressed wish to help in the work of developing musical education. Every zone will have a district board, on which musical people including women will serve without salary. Furthermore, since it is the intention of the leaders of this movement, as I will discuss later, to help the Government to establish this institution by obtaining contributions for this purpose from private citizens, it is better that this be a separate institution. As I stated before, it will never be too late for Congress to transfer the national conservatory of music and art to the executive branch of the Government, if it so desires.

I am coming to the most important part in this statement, the cost of establishing and maintaining such an institution. In the year of 1918, I consulted musicians experienced in that line, and the opinion was that it would cost a minimum of \$1,000,000 for each branch of the conservatory to establish it and \$75,000 to \$100,000 per annum each to maintain it, or a total of \$5,000,000 to establish the five branches of the conservatory and \$600,000 per annum to maintain them, including the expenses of the director general's office. On account of higher cost of material and labor, you will have to add to the cost of construction, but it should be remembered that the bill provides that the board of regents may receive contributions with which to establish and maintain the conservatory.

Therefore, I say, let Congress do what it can under the present conditions, and the leaders in this movement will try to do what is possible to aid by means of getting contributions from private citizens. Not long ago a citizen in New York left from 5 to 20 million dollars for the purpose of encouraging music, another citizen from the same city donated a home and one million dollars for art. An appeal for funds for such a purpose would bring generous responses from patriotic American citizens. But the initial appropriation will

have to be made by Congress, whatever it will be, if only \$100,000 or less, to establish the office of the director general.

Mr. CHAIRMAN, it would be a noble investment for the Nation to establish a national conservatory where American boys and girls could prepare themselves for their life vocation, and would not need any more to stray in foreign countries, looking for favors from foreign governments. It will also be a place where South American countries could send their sons and daughters to be educated in music and art instead of sending them to European countries as they used to do before the war. This fact alone ought to convince Congress that an investment made by the Nation for this purpose would yield good results. It will place this country on a higher plane of music and art among civilized countries and would strengthen the social structure of the Nation. With prohibition being enforced, music is the best tonic for those craving for alcohol, and a musical entertainment the best substitute for the saloon.

It is now over two years since a bill for this purpose was introduced in the House and over one year since it was introduced in the Senate. The bill is indorsed by all music-loving people, by labor, by musicians, by women's organizations in this country, by the churches, and favored by farmers. In fact, every citizen approves this bill, except some professional teachers or music publishers who fear it may hurt their business, who may object to this measure. But those objectors are very few and need not be considered. The great majority of intelligent citizens desire to see America a musical America, a cheerful and a contented America. This bill is a reconstruction and Americanization bill, and should receive your earnest consideration. Let Congress do something to start it and patriotic citizens will help to make the United States independent of other nations in music and art and help make this country a center for music and art for this hemisphere, and, possibly, in the not distant future, for the whole world.

Senator SMITH. Do you know anything about a national corporation that was provided for a number of years ago—a musical corporation?

Mr. HAYMAN. You refer, probably, to Mrs. Thurber's charter. That was some 27 years ago.

Senator SMITH. Was there ever any organization?

Mr. HAYMAN. There was nothing done.

Senator SMITH. There is a bill now pending before the Judiciary Committee to change the incorporators.

Mr. HAYMAN. I was going to remark on that. Mrs. Thurber had that charter, I believe, about 27 years ago, if I am not mistaken, and she did not do anything with it in the District of Columbia. Now, it is not possible, it is not logical, that the needs of the Nation should be subject to the charity of a private individual. Her objection to the establishment of a national conservatory is based on her desire to retain the name "National Conservatory," in order to block legislation by Congress to establish a national conservatory. This was and is a private enterprise. It was not and never has been National in any sense, and, due to the fact that it has never performed any active functions in the District of Columbia, it should be entirely ignored. It simply uses the name "National," but was

never national in scope, purpose, or accomplishment. Its object is merely to block the present proposed legislation.

Senator SMITH. A bill has been introduced in the Judiciary Committee to change the incorporators in that original charter, and it was before us last Monday, and we did not know enough about it to know what to do. We took the position that if they had already incorporated under that old charter, they could change the management themselves and did not need any additional legislation to change the incorporators; and if they had had a charter for 30 years and had never incorporated, it would seem as if it was not a necessary charter.

Mr. HAYMAN. The effect of what they are attempting now is simply to prevent legislation on this bill. They are opposed to it. Theirs was simply an individual enterprise, and I think that Congress should not pay any attention to it, and I am glad to hear that you did not pay any attention to their appeal with regard to that charter. Their whole object was just opposition to this bill.

Senator SMITH. That is what woke it up from its long sleep?

Mr. HAYMAN. I have here a copy of the hearing on the Donovan bill in the House, and there it appears they sent an attorney to object to it and to speak against it. They said they had funds for a national conservatory and that this bill should not be enacted, and if you will kindly refer to the copy of the hearing, January 8, 1919, you will find what their statements were and what their objections were. I believe it should not receive any attention from Congress, because they want to oppose legislation on this bill for private interests, and I do not believe they should receive consideration.

The CHAIRMAN. Your idea is to construct five different conservatories?

Mr. HAYMAN. Yes, sir.

The CHAIRMAN. What is to be the capacities of these different conservatories?

Mr. HAYMAN. That will depend on circumstances. We leave it entirely to the board of regents. They will decide on all these measures. We did not want to state in the bill just what the capacity should be or what was to be done.

The CHAIRMAN. And the money to do that to be appropriated by Congress?

Mr. HAYMAN. No; this is what we are asking now, only a little appropriation, from probably \$50,000 to \$100,000, to establish the office of the director general.

The CHAIRMAN. Then you propose to go out and get the money by private subscriptions—donations?

Mr. HAYMAN. Yes; that is the proposal.

The CHAIRMAN. Then what will the Government have to do if you get the money by private subscriptions; is it under governmental direction?

Mr. HAYMAN. Under governmental direction; that is what it will be. The bill provides that the board of regents will have the power and authority to receive contributions with which to build the conservatory and maintain it.

The CHAIRMAN. Suppose you get it built and then do not get enough to maintain it?

Mr. HAYMAN. There is nothing in the bill providing that Congress should go ahead with an appropriation. There is no appropriation attached to the bill.

Senator JONES. The plans are made, then they will not thereafter make a request for an appropriation?

Senator PHIPPS. I think when requests are made for large appropriations—

Mr. HAYMAN (interposing). The largest appropriation would only be to establish the office of the director general.

Senator JONES. It does not carry an appropriation?

The CHAIRMAN. Did you expect to secure appropriations from Congress to carry on the work?

Mr. HAYMAN. What I mean is this: What we ask is an appropriation for the director general's office, then we are going out to get contributions, and I think we will get contributions.

The CHAIRMAN. If you do not get your contributions, what then?

Mr. HAYMAN. Let it take time until we can get the contributions, and until such time when Congress feels inclined to give an appropriation. The bill says you can make it within 10 years, establish it within a period of 10 years. You can pass that bill in that form, so there will be no danger of asking Congress for contributions; even if we had to come to ask contributions from Congress, it would not amount to more than \$5,000,000.

The CHAIRMAN. Just why do you want the Government back of this, if you could carry this on as an enterprise without the aid of the Government?

Mr. HAYMAN. The principal we seek is the moral effect of the Government.

The CHAIRMAN. You would expect it to sustain itself after it was established—you would charge tuition?

Mr. HAYMAN. Yes; we can charge. The board of regents will pass upon the number of free scholarships there shall be, and applicants for the scholarships will have to pass a competitive examination to get those free scholarships.

The CHAIRMAN. Is there any body of men behind this movement?

Mr. HAYMAN. This has been indorsed by the American Federation of Labor at their convention June, 1918, unanimously; the American Federation of Musicians by their convention unanimously; by the National Council of Women, with a membership, I believe, of probably 12,000,000 or 13,000,000—their music section indorsed the bill; the National Federation of Music Lovers, with 200,000 members, indorsed it unanimously; the Federation of Protestant Churches has favored the bill; farmers are becoming interested in it. I believe practically the whole country desires to see such a bill enacted.

Senator FLETCHER. I have a number of letters and resolutions on the subject which I did not bring down. I have not heard of any real opposition. I did not know about this bill to which Senator Smith refers—that old charter—but I have not found any opposition to it.

Mr. HAYMAN. There is on file the resolutions from all parts of the country when this was filed with the House. I believe they brought them over this morning, and any time you have a chance to look over those resolutions I shall be glad to have you do so.

The CHAIRMAN. Have you any other witnesses here you want to be heard?

Senator FLETCHER. Yes.

Senator PHIPPS. You made some reference to the amount of money that was annually expended in Europe for musical education. Have you any complete data?

Mr. HAYMAN. That is on file.

Senator PHIPPS. That is on file in the report?

Mr. HAYMAN. It is not explicit. I have on file copies of letters from our consulate in Europe. I prepared a circular letter in the year 1914 to our consulates asking to find out what other Governments were doing in the way of encouraging musical education, and the expenses, and I will submit some of their replies for the record.

Senator PHIPPS. It is my suggestion that such data as you have at your command be placed at the disposal of the committee, so it may be incorporated in the report.

Mr. HAYMAN. Yes; I will also add the report of the hearings in the House, which gives a good deal of data.

The CHAIRMAN. We do not want to insert that in the record. You may leave it with the clerk.

Mr. HAYMAN. I have the following suggestions to make in regard to certain changes in the bill: I would suggest that from the third and fourth lines of the first page be omitted the words "at the termination of this war, and during a period not to exceed 10 years."

In section 5, page 6, I would suggest the omission of the words "a graduate of one of the recognized musical colleges, universities, or conservatories, or is preeminently recognized for his musical ability," and insert in lieu thereof the words "a musical or a professional musician with administrative ability and good character."

As to section 6, page 7, I would suggest the omission of the latter portion of that section beginning with the words, "When the general board of regents shall decide the time to establish," and omit the balance of that section.

I wish to suggest, in passing, that France did not close its national conservatory during the war, nor did Italy.

A resolution was adopted at a meeting of the Rotary Club of Buffalo, April, 1919, indorsing the plan of the national conservatory of music and art to be supported by the Government, and requesting favorable action of Congress in regard to the same.

From certain reports found in the library of Columbia University, New York City, we have the following approximate figures of amounts appropriated annually for musical education before the war in foreign countries:

Belgium	.....	\$123, 796
Denmark	.....	5, 500
France	.....	380, 000
Great Britain	.....	22, 300
Holland	.....	12, 800
Italy	.....	164, 000
Norway	.....	4, 000
Russia	.....	72, 000
Sweden	.....	83, 900

In regard to support and encouragement given musical education in South American countries, I take pleasure in submitting letters from the embassies of Brazil, Ecuador, Chile, and the consulate of Peru.

EMBAJADA DE CHILE,
Washington, June 12, 1918.

MR. JACOB HYMAN,
154 Nassau Street, New York City.

DEAR SIR: In reply to your letter of June 7, beg to state that there is a national conservatory in Chile, supported by the Chilean Government, to which free admission is had.

This embassy has no circulars or other publications on the national conservatory, but such information could be secured by addressing Mr. Carlos Aldunate Cordeaz, National Conservatory, Santiago, Chile.

NEW YORK, June 11, 1918.

MR. JACOB HYMAN, C. E., M. A.,
154 Nassau Street, New York.

DEAR SIR: Your letter of the 7th instant, addressed to the legation in Washington, has been sent to me for attention.

There is no official conservatory of music in any city in Peru, but in Lima there is the Sociedad Filarmónica, a private enterprise, supported by persons of means interested in music and helped also by a Government grant, the exact figure of which I do not recollect.

Tuition is given by the professors of this society in the various branches of musical education, instruction and vocal, the well-to-do pupils paying for this tuition, which is given free to such as are unable to afford it and who have talent.

Concerts are frequently given, the proceeds of which help to further ends of the society.

The Government very often grants a yearly allowance, generally extending over a period of three years, to promising persons, sending them to the different musical centers of Europe for their training.

Yours, truly,

EDUARDO HIGGINSON, *Consul General.*

LEGACION DEL ECUADOR,
Washington, June 11, 1918.

MR. JACOB HYMAN,
154 Nassau Street, New York City.

MY DEAR SIR: I have the pleasure of acknowledging receipt of your favor of the 7th instant, in regard to obtaining information as to the extent of encouragement that my Government gives to musical education among our people.

In reply I beg to say that besides many private institutions, the Government supports a national conservatory of music and art in Quito. The tuition is free to everyone. There is also a conservatory in the city of Guayaquil maintained by private individuals; this institution is also free.

The Government has also scholarships to send students abroad to complete their studies.

Hoping this information will be of service to you, and that it will help you to reach the noble goal sought by you, I beg to remain,

Very truly, yours,

R. H. ETWALD, *Minister from Ecuador.*

BRAZILIAN EMBASSY,
Washington, June 10, 1918.

DEAR SIR: Replying to your letter of June 7, we regret not to have on hand the statistical data you desire concerning the musical education in Brazil. For the specific items we can, however, answer that our Government supports a

conservatory of music and an academy of arts, in which free tuition is offered for those showing talent in music or other arts; that is, offers scholarships in Europe for two years or more.

OCTAVIO FIATRO,
Secretary for the Ambassador.

MR. JACOB HYMAN, C. E., M. A.,
154 Nassau Street, New York, N. Y.

The National Bureau for the Advancement of Music, 105 West Fortieth Street, New York City, a national organization supported by private contributions, says:

The bureau is aiding the movement to establish a national conservatory of music under Government auspices. A bill providing for this was introduced in Congress October 4, 1917, by Congressman Bruckner, of New York, and was referred to the Committee on Education. Great credit is due Mr. Jacob Hyman for his work in behalf of the introduction and furtherance of the bill. A hearing before the committee was held in Washington on June 17, 1918, at which Mr. George W. Pound represented this bureau and made an address favoring a national conservatory.

At the request of Mr. Hayman a revised bill was introduced on August 22 in the House by Congressman Jerome F. Donovan, of New York, and in the United States Senate by Senator Fletcher, of Florida. The bill provides for branch Government conservatories in Florida, Washington, California, Illinois, and New York, and also provides for the appointment of a director general, who at the same time may be designated by the President, secretary, or minister of music and fine arts.

There is to be a hearing on this bill shortly, and now that the war is over it is hoped that the music industry will concentrate its efforts upon the passage of the bill. There is no reason why a national conservatory of music should not become an accomplished fact.

Will you help?

Urge the Government to foster music, which contributes so much to the welfare and happiness of its people, as it has fostered its industries, and our prosperity will receive a tremendous impetus.

I submit for the record the following resolutions passed by the American Federation of Labor, in convention at St. Paul, Minn., June, 1918, to which I have heretofore referred.

[Resolution No. 7—By Delegates Joe N. Weber, Owen Miller, Joe F. Winkler, D. A. Carey, of the American Federation of Musicians.]

Whereas in this national crisis labor is doing its utmost share and is loyally supporting the Government in the war, showing self-sacrifice on the firing line, as well as behind the line, and therefore has logically the right to look to the Nation to get in return its share for their children of those things which are essential to life and which make nations as well as individuals happier and more contented; and

Whereas that which makes nations and individuals happier and more contented is not merely material wealth, but includes also spiritual, like music and art, a kind of wealth that no enemy can take away or destroy; and Whereas music is proven to be an essential part of civilized life and is a great ethical force in refining and elevating character, and considered in all civilized countries an asset necessary to happiness; and

Whereas music is a factor in diminishing crime and in bringing spiritual inspiration as well as to cause more contentedness in the homes of our laboring people; and

Whereas the National Government, to whom we look for our national guidance, is essentially also charged with looking after the welfare of the laboring masses and to provide for musical education for their children; and Whereas Governments of foreign civilized countries spend annually large sums of money to encourage musical education of its citizens by providing national institutions where instruction is free to those who show talent in music; and

Whereas it is estimated that before the war in Europe 10,000 young men and young women flocked to European countries to study music and art, seeking favors from foreign Governments in very many instances, because their own Government did not extend to them encouragement to study in their native land; and

Whereas a bill was introduced in Congress to establish a national conservatory of music and art, to be supported and managed by the National Government, which bill is now with the Committee on Education, House of Representatives, for consideration; and

Whereas in the opinion of this Federation of Labor such a national institution is absolutely essential in order to develop and encourage musical education in this country; Therefore be it

Resolved, That Congress be hereby respectfully requested to pass the bill to establish a free national conservatory of music to be owned and managed by the Government, in Washington, D. C., and gradually also establish branches in other cities. Although we are now at war with foreign powers and need all our resources and energy to prosecute the war successfully, we should nevertheless look ahead for the time when peace will again reign in the world. The appropriation which Congress is being called on to grant would not be used until the war is over and the bill, if passed, will only serve for the present to make everything ready when peace comes; and to be it further

Resolved, That a copy of this resolution be sent to every Member in Congress; and it is further

Resolved, That this Federation of Labor shall cooperate with and extend its moral aid to those who endeavor to bring about a successful result to get a free national conservatory of music established in this country, to be supported and managed by the Government, to make America independent of other nations in music and art and to make the United States the center for music and art for this hemisphere.

Referred to committee on education.

In addition to the data already submitted, I shall be glad to have included in the record the following letters and articles bearing on the subject:

GIVES A MILLION FOR ART INSTITUTE—ESTABLISHMENT OF FOUNDATION FOR ART EDUCATION BY LOUIS C. TIFFANY ANNOUNCED—LONG ISLAND HOME WITH IT—WILL PROVIDE A PLACE WHERE PROMISING STUDENTS CAN WORK TO BEST ADVANTAGE.

Louis Comfort Tiffany has given his home, Laurelton Hall, at Cold Spring Harbor, Long Island, with 80 acres of land and buildings and an endowment of more than \$1,000,000, to establish an art institution. The purposes of the institution, as announced yesterday, are "art education directed both to art appreciation and production within the scope of the industrial as well as the fine arts, and, as one means toward these educational purposes, the establishment and maintenance of a museum to contain objects of art."

The new institution is to be known as the Louis Comfort Tiffany Foundation, in honor of the founder, who is a well-known artist and collector. Its establishment was said yesterday to be "the consummation of a long-cherished purpose on the part of Mr. Tiffany, which has led him to beautify his country place and to assemble in it many works of art which he has acquired from time to time, as well as a representative collection of his own productions."

"My intention," Mr. Tiffany is quoted by one of the trustees of the new foundation as saying, "is to provide a place where artists who have had elementary training, and who show real ability, can work in sympathetic and inspiring surroundings. There will, of course, be necessary rules which must be observed, but there will be no head master to provide cast-iron methods of teaching, to which all must conform. My hope is by stimulating love of beauty and imagination to give free play to development without the trammels of schools or conventions."

Stanley Lothrop, formerly connected with the Boston Museum of Fine Arts, and who recently held the position of lecturer in fine arts in the American Academy in Rome and that of delegate of the American Red Cross in Italy, has been appointed director of the foundation. Mr. Lothrop is already at

Laurelton Hall, and is supervising the erection of necessary buildings for the new institution.

The plans of the foundation have not been formulated. They are in the hands of the trustees, who, in addition to Mr. Tiffany, are Robert W. de Forest, Daniel Chester French, Francis C. Jones, George F. Kunz, Henry W. de Forest, and Charles L. Tiffany. George F. Heydt is secretary and treasurer, and an advisory art committee has been appointed which includes Cass Gilbert, Robert Vonnoh, Harry W. Watrous, and Mrs. W. A. A. Stewart.

"As soon as the plans are fully matured, publicity will be given to them by the director," one of the trustees said. "It is confidently expected that the institution will be open to a small number of men not later than May 1 of the coming year and that ultimately women will be included in its beneficiaries."

"Probably the institution will open with about 10 or 12 in attendance, but this number will be increased. The endowment is, I know, more than \$1,000,000, and it is ample to pay for tuition, subsistence, and free quarters for those admitted to the course. It is probable, however, that some nominal fee will be charged. As most of the work must be done in the open air, it will be largely a summer course."

Mr. Tiffany has given Laurelton Hall and the 80 acres and buildings outright to the foundation. He will continue to live there, however. One dormitory has already been built there. With the real estate are included Mr. Tiffany's art collections and his art library. His museum, which is well known, contains objects of sculpture, painting, and industrial arts. There are many Chinese, Japanese, and European art objects in it.

Mr. Tiffany studied art under George Innes and Samuel Coleman in this city and under Leon Bailly in Paris. He is 70 years old. His paintings in oil and water colors are principally oriental scenes. He has done much decorative work. He discovered new formulas for making decorative glass known as "Tiffany favrite glass." Mr. Tiffany has been awarded many medals and honors for his art work. He is a member of the American Water Color Society, the New York Society of Fine Arts, the Architectural League, and the Imperial Society of Fine Arts.

DEPARTMENT OF THE INTERIOR,
BUREAU OF EDUCATION,
Washington, November 13, 1914.

MR. JACOB HAYMAN,
150 Nassau Street, New York, N. Y.

MY DEAR MR. HAYMAN: In reply to your letter of November 4, I beg to say that while I am fully in sympathy with your desire to promote musical education in the United States, I deem it inadvisable to suggest to the President the inclusion in his annual message to Congress of a recommendation for the establishment at this time of a national conservatory of music. The reasons on which this decision is based are as follows:

1. The next session of Congress, which will convene on December 7, expires by constitutional limitation at noon on March 4 and practically all of the time of Congress will be taken up in the passage of the regular appropriation bills.

2. It is not at all likely that Congress will authorize at this time new projects involving the expenditure of considerable sums of money.

3. Inasmuch as the present Congress will expire on March 4 all bills remaining not acted upon must necessarily be reintroduced when the new Congress assembles.

4. The administration can not introduce bills into Congress. It can recommend the introduction of such bills, but all bills must be actually presented to Congress by some Senator or Representative.

In view of these facts I would suggest that if you desire the introduction of a bill during the next session of Congress, you request some Senator or Representative to introduce it. It will then undoubtedly be referred to one of the executive departments for recommendations thereon.

Yours, sincerely,

F. P. CLAXTON, Commissioner.

THE WHITE HOUSE,
Washington, October 26, 1916.

MY DEAR SIR: Allow me to acknowledge the receipt of your letter of October 20, and to say that it is being brought to the attention of the Secretary of the Interior, to whom, by the President's direction, your previous communication was referred.

Sincerely, yours,

J. P. TUMULTY,
Secretary to the President.

MR. JACOB HAYMAN,
New York City.

DEPARTMENT OF THE INTERIOR,
BUREAU OF EDUCATION,
Washington, January 10, 1917.

HON. HENRY BRUCKNER,
House of Representatives, Washington, D. C.

MY DEAR MR. BRUCKNER: Some days ago you referred to me a letter from Mr. Jacob Hayman, 150 Nassau Street, New York, with reference to a national conservatory of music which Mr. Hayman wishes to be established by act of Congress.

For many years there has been an interest, which now seems to be increasing in the establishment of such an institution under the control of the Federal Government and with Federal support. Almost all other cultural countries do maintain one or more national conservatories of music, and music in all of these countries seems to be greatly benefited by it. I feel sure that such an institution would be very helpful in promoting the best types of musical education and would contribute much of the cultural life of the country. I shall be glad to talk the matter over with you if you so desire.

Yours, sincerely,

P. P. CLAXTON, Commissioner.

HOUSE OF REPRESENTATIVES,
Washington, D. C., January 11, 1917.

MR. JACOB HAYMAN,
150 Nassau Street, New York City.

MY DEAR SIR: I beg to inclose you the letter of the Board of Education of the United States in the matter of the conservatory of music, which is self-explanatory.

I am at my office in New York every Sunday morning and would be pleased to have you call and go over the matter.

Very truly, yours,

HENRY BRUCKNER.

AMERICAN CONSULAR SERVICE,
Copenhagen, Denmark, May 9, 1914.

MR. JACOB HAYMAN,
No. 150 Nassau Street, New York, N. Y.

SIR: Your esteemed favor of April 25, 1914, at hand, and I note you desire to obtain information regarding musical education in Denmark. There exists in this city Det Kgl Danske Musikconservatorium, which receives from the Government a yearly sum of 10,000 Kr. The building in which the college is established was built in 1906. The institution itself was founded by a Mr. P. W. Moldenhover and began its work in 1867. He donated to the institution 143,000 Kr. Since that time various benevolent parties have made subsequent gifts. The State is allowed to send 21 students to the conservatory who are free students. These young people of either sex are received after a competitive examination. Anyone may become a student of the college, however, on the payment of about 300 Kr. a year.

I am sending as inclosure a prospectus and literature concerning the conservatory. The King is honorary protector. On graduation diplomas are

given. This is the only institution of the kind that can be called a national conservatory.

Free tuition exists, as you see, to a limited extent to young men and women who show talent.

I hope this information will be satisfactory.

Very respectfully, yours,

E. D. WINSLOW, Consul General.

AMERICAN CONSULAR SERVICE,
Christiania, Norway, May 19, 1914.

MR. JACOB HAYMAN,
No. 150 Nassau Street, New York, N. Y.

SIR: In reply to your letter dated April 28, I beg to say that no charge is made for instruction in music to students of the military schools; the conservatory of music at Christiania and the musical academy at Bergen are each given an annual grant by the Government, which is partly used in giving free tuition in music to applicants by competitive examination; the Government gives stipends to usually two or three talented young musicians of 1,000 crowns (\$208) each by annual act of the Storting, the National Parliament of Norway.

There are also separate bequests the annual proceeds from which are distributed among talented students in music.

Very respectfully, yours,

M. J. HENDRICK,
American Consul General.

CONSULATE OF THE UNITED STATES,
Berne, Switzerland, May 12, 1914.

MR. JACOB HAYMAN,
No. 150 Nassau Street, New York.

SIR: In answer to your inquiry of the 25th ultimo I beg to say that Switzerland has no national conservatory of music and does not contemplate founding one at present. There are numerous schools of music in the various cities, notably in Basel and Geneva, holding subventions from the local, cantonal, and city governments. The Swiss Tonkünstler Verein, Zurich, receives a federal subvention of 9,000 francs and a few other associations small subventions from the same source. I am not informed that free tuition is offered all corners in the Swiss music schools, but needy students of promise usually receive local aid, as somebody with influence frequently is found to protégé them.

Very respectfully, yours,

GEO. HEIMROD, American Consul.

AMERICAN CONSULAR SERVICE,
Lisbon, Portugal, May 19, 1914.

MR. JACOB HAYMAN,
No. 150 Nassau Street, New York, N. Y.

SIR: With reference to your letter of April 25, I beg leave to inform you that the Government of Portugal maintains a national conservatory of music under the name "Conservatória de Lisboa." The building is owned by the Government, which pays the salaries of the professors. Students in the "Bailmentoe" School pay 35 cents at the beginning of the year, and the same amount when they pass their examination. The tuition for the "curs geral" (general course) is \$1.65 upon entrance, and the same amount at the time of examination. For the "curs superior" (superior course), the charge is \$1.50. A large number of students do their studying outside of the conservatory, but these, in order to be graduated, must pass their examinations at the end of the year. The tuition charge is \$4.78. Three students are selected by competition who complete their musical education abroad and are allowed by the Government \$650 a year each.

I send you herewith the only pamphlets which are published by the conservatory.

The Government proposes to establish another conservatory of music at Oporto, where the same nominal tuition will be charged.

Trusting that this information will meet your requirements,

I am, sir, very respectfully, yours,

W. L. LOWRIE, *Consul General.*

AMERICAN CONSULAR SERVICE,
Antwerp, Belgium, May 9, 1914.

JACOB HAYMAN, Esq.,

Civil Engineer, 150 Nassau Street, New York.

DEAR SIR: In reply to your inquiry of 25th ultimo, I would say that there are national conservatories of music in Brussels, Antwerp, Liege, and Ghent, entirely supported by the National Government.

Tuition for native Belgians is free. Foreigners patronize the conservatory of Brussels (which is considered one of the best in Europe) and pay 200 francs (\$38.60) fees per annum. Prizes are given and various grades of distinctions on passing examinations are conferred. There are small so-called "scholarships" of 100 francs (\$19.30) each, which are distributed to scholars who have shown special talent during the year. A certain sum per annum is allotted for the giving of these, at all the national conservatories.

There is also at Brussels a special prize offered to women singers, called the Queen's prize, and given by the Queen of the Belgians each year.

Inclosed you will find circular, issued by the Conservatory of Brussels. It is a fact the Belgian National Government, as well as the municipal governments, do everything they possibly can to encourage musical talent. For example, bands, orchestras, and choral societies are given opportunities every year to compete for prizes. Much attention is given to singing in the public schools.

Always at your disposal, for any further information I may be able to give you. I remain,

Yours, very truly,

HENRY N. DUDERICH, *Consul General.*

CONSULATE GENERAL OF THE UNITED STATES,
Paris, May 11, 1914.

MR. JACOB HAYMAN,

No. 150 Nassau Street, New York.

SIR: I am in receipt of your letter of April 25, 1914, requesting information concerning the national conservatory of music in France.

There is a national or municipal conservatory of music in all large cities in France. The Conservatoire National de Musique et de Declamation in Paris is federal property, founded in 1672. Free tuition in acting and music is given, but in order to enter this conservatory the candidate must pass a special examination, for which a knowledge of the French language is necessary. Foreign pupils are admitted under the same conditions as French, excepting that scholarships are granted to successful French pupils. The French Government makes an annual allowance of \$50,000 for the expense of the Paris Conservatory of Music.

I am, very respectfully yours,

M. THACKARA, *Consul General.*

AMERICAN CONSULAR SERVICE,
Madrid, Spain, May 8, 1914.

JACOB HAYMAN, C. E.,

No. 150 Nassau Street, New York City.

SIR: Having reference to your letter dated April 25, with regard to Government aid to musical education in Spain, the Government sets aside a section of the Royal Theater in Madrid for musical education and maintains a staff as shown in inclosure No. 1, at an expense of 243,500 pesetas per year, approximately \$44,000.

In addition to the salaries shown, professors receive one-half the fees charged the students, the balance going to the Government. An entrance or matriculation fee of \$2.34 is charged, the first course costs \$3.85, and each further course \$3.65. The period of study is of eight courses, after which a certificate is granted, showing that the student has completed the ordinary course of musical instruction. Three further courses are required to receive a certificate of superior merit. Soldiers of the Army and orphans in Government institutions showing special talent are educated free of charge. There is no further free tuition. Money prizes to the value of \$3,300 per year (see last item, inclosure No. 1) are granted for merit and length of study. There are no scholarships.

I am, sir, very respectfully yours,

J. J. J. DUMONT, *American Consul.*

AMERICAN CONSULAR SERVICE,
Stockholm, Sweden, May 22, 1914.

MR. JACOB HAYMAN,

No. 150 Nassau Street, New York, N. Y.

SIR: I beg to acknowledge receipt of your favor of April 24, 1914, wherein you ask me for information regarding musical education in Sweden.

In reply I beg to hand you herewith a report on the subject which is self-explanatory.

Under separate cover I am sending you direct 12 various pamphlets on the subject, which may interest and assist you.

Very respectfully, yours,

ERNEST L. HARRIS,
American Consul General.

AMERICAN CONSULATE GENERAL,
Budapest, Hungary, July 16, 1915.

MR. JACOB HAYMAN,

No. 150 Nassau Street, New York.

SIR: In reply to your inquiry of April 27 last concerning the facilities offered in this country with regard to the promotion of musical instruction, I beg to give you the following information:

The Government maintains the Royal Hungarian National Academy of Music and the expense for its maintenance figured in the 1914-15 estimates as 391,732 crowns. The receipts for tuition fees were estimated at 57,040 crowns, giving a net expenditure of 334,692 crowns for that year.

One of the schools of music at Budapest, called the National School of Music, is subsidized by the Government, receiving 6,000 crowns annually, while 14 music schools distributed over the country received altogether 50,000 crowns, according to the 1914-15 estimates. For the instruction of music in the girls' high schools the Government granted 74,500 crowns, and a further 13,000 crowns for the same purpose to schools established by the Government for the education of physically or mentally deficient people.

The organization of both the National Academy of Music and other schools of music subsidized by the Government, render it possible for gifted and poor pupils to receive tuition free or at half price. The number of such pupils is quite considerable.

With regard to scholarships, information may be obtained from the volume Organizations und Dienststatut der k. ung. Landesmusikakademie, a copy of which is being forwarded to you under separate cover.

The above information is, in some respect, supplementary to that which may be found in the publication of Alma Webster Powell entitled "Music as a Human Need," issued in 1913 in New York, in regard to the participation of the government in the promotion of musical education in Hungary.

Very respectfully, yours,

WM. COFFIN, *Consul General.*

MUSICAL EDUCATION IN SWEDEN.

The Royal Conservatory of Music in Stockholm is the only state institution of the kind in Sweden. All those who wish to obtain any employment from the State, in this respect, must have been subjected to a public examination by this institution.

According to the latest official statistics the expenses of this conservatory amounted to \$22,975 annually. There was also a further expenditure of \$4,000 in the way of salaries and stipends to composers. Two orchestra's subvented by this institution were also maintained at \$7,488. The cost of maintaining instruction in music in all the public schools amounted to \$33,330, while the maintenance of military bands throughout the country cost \$275,350. Therefore, the total amount of money expended by the State, through the medium of the Academy of Music, amounts to \$343,143 annually.

The expenses of the Conservatory of Music proper, are borne by the institution itself. During the calendar year 1913 these expenses amounted to \$840.

The staff of teachers in the Royal Conservatory is made up of regularly appointed teachers and assistants. The only difference between the two lies chiefly in the fact that the first are engaged for a long period of time, while the assistants are only employed from year to year.

The salary of the regular teachers amounts to 175 kroner per month or \$47. To this is added a graded increase at the end of each period of 5, 10, and 15 years service. There are also some additional perquisites for extra hours.

The assistants receive 150 kroner per month, or \$40. They also receive extra pay for extra service rendered, but are not entitled to any graded increase for long service.

The regular teachers receive their salaries during vacations and also when they are ill. This is not the case with assistants, although the conservatory, as a rule, supplies a substitute at its own expense in case of illness.

All the regularly appointed teachers are entitled to a pension when they shall have arrived at the age of 65 and have 25 years of service behind them.

The assistants are not entitled to pensions, although it has happened that worthy teachers, after long years of service, have been granted small pensions by the Riksdag or Swedish Parliament.

Instruction in the Royal Conservatory of Music is given free of charge. Pupils only pay an inflation fee of \$1.25.

In Sweden only graduates of the Royal Conservatory of Music may receive appointments as teachers of music in all the higher schools and seminaries of the country. This does not apply to the various girls' schools.

ERNEST L. HARRIS.

STOCKHOLD, SWEDEN, May 20, 1914.

STATEMENT OF MR. R. S. SEXTON, LEGISLATIVE REPRESENTATIVE OF THE AMERICAN FEDERATION OF LABOR.

Senator FLETCHER. Mr. Sexton, you have stated your name. I wish you would make such statement to the committee as you wish on this bill.

MR. SEXTON. Mr. Chairman, this project of establishing a national conservatory of music has been very carefully considered by the American Federation of Labor, after the bill asking for that establishment was presented to the convention, held in Buffalo, N. Y., in 1917, and there the resolution was indorsed by the convention, and it was referred to the executive council and again reindorsed, and a similar resolution along those lines introduced at the convention held the following year. No particular action was taken by the convention to promote the establishment of the project, because the matter was then pending in Congress, but it was taken up again at our convention, which was held in 1919, at Atlantic City, and there again reindorsed. I will read that portion of the resolution which practically covers that part which pertains to the subject matter of that feature of it:

Resolved, That the Federation of Labor shall cooperate with and extend its moral aid to those who endeavor to bring about a successful result to get a free national conservatory of music established in this country, to be supported and managed by the Government, to make America independent of other nations in music and art, and to make the United States the center for music and art for this hemisphere

The Chairman. Your idea was it was to be supported by the Government?

MR. SEXTON. To be supported by the Government, of course, with the provisions in the bill which provide for contributions, or any manner of sustaining it that might be provided for aside from the contributions that would come through the Government to the establishment.

Now, the purpose was to establish several of these conservatories, as regional establishments throughout the country, so that they could take care of all of the pupils living in the various parts of the country to make it convenient for them to provide a place for their education without having to put them to the expense of traveling a great distance and taking them so far from their homes as would the establishment of only the one conservatory. The first one was to be established in the District of Columbia. The introducers of the bill, of course, realized that it would take a considerable length of time in order to bring that project to its full fruition, but the purpose is to get the thing in motion—to take the first steps to establish it.

Organized labor believes that music is an art that should be provided for in this country; that it is essential in all families; that the human family requires the advantages of music, and if the art by execution through the individual is lost we have to rely upon some kind of music artificially provided for, and that has a tendency to deteriorate to a large extent the efficiency of our people, and we believe that we ought to be on a par with European countries, who make it a point to provide to such a great extent for that educational feature among the peoples of their countries.

Again, when high art is required in this country, and we have a great many people who are lovers of it by instinct and by cultivation, we believe all of those things ought to be provided for, but when we do require it it has been the custom heretofore to send our people abroad. That is a very poor practice from a patriotic standpoint and from an economic standpoint.

We send our people abroad and they lose the contact of that national feature which we pride ourselves so very much upon, patriotism, the knowledge of our country, and the devotion to home and country is largely lost when our people come in contact with those who entertain an entirely different point of view from that which is entertained in this country, especially when a crisis arises like the recent war that we went through, we found some of those who were teaching the art in this country refused to recognize our national anthem. One Dr. Karl Muck, if I recall the name correctly, refused to play the national hymn, and finally, after such great pressure was brought to bear upon him he yielded and consented, but still entertained the same thought and was opposed to the principles of our Government, and eventually was interned.

Now, if we come in contact with people of that sentiment and that mind in this country, you may readily realize how much more accentuated it is in the minds of some of those to whom we intrust the young people who go abroad to study under professors and instructors of that character. So if we had conservatories here in this country and had brought that profession up to the high degree, the high standard that it is developed on the other side, it could be taken

care of to a much better advantage on this side, giving exactly the same training and still having control over the minds of the pupils, if the art is developed on this side.

It would be a great national asset, one of the greatest I believe that this country could boast of. It is necessary in the course of development for us to reach that degree along with the European countries, and we feel that it should be taken in hand by Congress; that the Government of this country should place the national seal of approval upon an institution of that kind, and give it the support that they feel able to give.

We realize that it is almost an inopportune time, while the Government is under the heavy expense that it is now placed, to give it the full support that it is worthy of and entitled to, but we come before this committee this morning hoping that due consideration will be given, and the appropriation in its fullest measure, so far as Congress feels able to give it, will be given to it.

The American Federation of Labor is heartily in accord with the bill and desires to see the project promoted at the earliest possible time.

The previous speaker, Mr. Hayman, has outlined a plan to this committee whereby he feels that if it receives the indorsement and is passed by Congress that it can be financed. I do not know just to what extent he feels that money will be forthcoming, or upon what he bases his hopes and confidence, but I trust that it is along substantial lines and that his expectations will not be disappointed in that direction.

So far as the general public is concerned, I think it will be a great benefit to them. It will be a benefit to those who are not in the most fortunate circumstances of life, who have children, or if there be children in a community it is an advantage to every individual, whether it be our children, our personal relatives, or whether it be the sons and daughters of the people of our Nation. It is an advantage to all who are concerned to be able to feel that an institution in this country is able to give the fullest degree of perfection to the talents that are possessed by the young people of the country.

Then again there are those who are not fixed so that they can send their children abroad, if they happen to have talent in that direction, but must be deprived of that education simply for the lack of finances, and thereby stifling a talent which perhaps might be destined to make of its possessor a celebrity in that particular line of art.

There are many things that we might say on this question. I am not so well conversant with this particular art as to be able to say anything that will greatly enlighten this committee, but we all have our ideas; we all have our thoughts along that line, and I believe enough at least has been intimated by me to show that the American Federation of Labor indorse the project, and I am not going to take up more time of this committee this morning, because I believe the question is quite well understood.

There may be others to follow who are more conversant with the subject than I, and I thank you, gentlemen of the committee.

The CHAIRMAN. We are much obliged to you.

STATEMENT OF MRS. FRANCES ELLIOT CLARK, PHILADELPHIA, PA.

Senator FLETCHER. I should like to ask the committee to hear Mrs. Clark for a moment, who represents the National Federation of Music Clubs.

Mrs. CLARK. I am director of the educational department of the National Federation of Music Clubs, and I believe I may speak, while not officially at least morally for the supervisors of the national conference, having been one of its founders.

The CHAIRMAN. What is its membership?

Mrs. CLARK. There are at the moment about 600 clubs with about 300,000 members, and it has ramifications through every State in the Union. The United States has been divided into 15 districts, over each of which there is a president, State president in every State. The slogan for this year's work is "A music club in every county, in every city, and junior clubs as auxiliary to everyone."

The great aim of the federation, as stated, is to make America the most musical nation in the world.

It will not be necessary, nor is there time, to say anything about the condition of music in this country as it now exists, because enough has already been stated to-day. We all understand, I think, and are sufficiently ashamed of it, without being told of the shortcomings of our country as compared with those conditions that prevail across the water, and we are all perfectly conversant with the former state of things under which our students were compelled to go abroad and spend liberally hundreds of thousands and millions of dollars, which could much better have been kept on this side. Those conditions are very well known.

For years the Mecca of all students of music has been Europe. Nowhere in America was it possible to get a real musical education. The new world perforce had to bow before the shrine of the old—in adoration and supplication.

If an American singer failed to win the support of his European sponsors his career was ended so far as an American debut was concerned.

It is also well known that when we wish entertainment in music we must go to those who have had those superior advantages.

When we wish the highest type of violin music we must go to Russia for an Elman, a Heifetz, a Zimbalist, if we wish great teaching of the violin we must call Leopold Auer, when we wish to hear great pianistic performances we must call Paul or Godowsky or De Pachman; if we wish to hear the cello in its perfection we must go to Holland and borrow her cellists, her artists.

It is to our everlasting shame that such conditions have been allowed to exist in this great country up to the present time. It has, of course, been due to the attitude of the Puritans toward music, but we, their defendants, should have corrected their error long since.

However, it is no longer a question of discussing what has been, but what can we do to remedy it. The musical interests of this entire country are now directed toward this very bill at present under discussion. We are all hoping and praying for the one great

central idea, that there may be established a great national conservatory. Perhaps there may be some differences of opinion as to detail, and some modifications of opinion, but one outstanding fact is that the United States Government ought, without delay, to establish a national conservatory of music and along the lines and with equal certainty of results of those that have made music what it is in France, in Rome, and in other countries.

On this great central idea I think there is no room for discussion; all are united. Just whether these regional conservatories will at first best satisfy the demands may be open to some question. I have no personal opinion, and I think I may say that since there are so many splendid conservatories of music scattered throughout the larger cities all over the country, and as fine teaching being done here as is being done in any country in Europe, that it is only the finishing touch, the crowning climax of a superconservatory that is lacking; it is the atmosphere of the great conservatories; it is the stamp of approval as bringing into one central conservatory the highest type of artists and directors of the departments of the various works. That is the crying need, in my estimation.

The regional conservatories may come, but if I may so speak they may perhaps better come as the result, but the one great crowning national conservatory of music, to which our talented students may go, no longer making it necessary for them to go abroad, should, I think, be established with as little delay as possible, and if I may so say, my personal opinion would be that it ought to be also financed by the Government.

Our young composers and artists, filled with American spirit, must have an opportunity for growth, and growth can only come through expression and appreciation.

We know of the funds that are now being poured out in the interest of music by interested citizens; we know of the work of Mr. Eastman at Rochester; we know of the splendid Joillard work in New York; we know that Philadelphia only a month ago raised \$1,000,000 to endow her orchestra. Senator Clark's son, of Montana, has only recently given \$100,000 a year for five years to establish a philharmonic orchestra in Los Angeles. These are all evidence of the enhanced interest in music as in art, and the greatly increased interest in music as a human necessity, developed by its use in the war, demonstrating that music is no longer a luxury only, but a prime necessity of human life, the one innate universal language of mankind.

In the schools great effort is now being made to cooperate with the Bureau of Education toward bringing music into the country, through an effort to have supervisors in every State and county, without which constructive work can not be done.

Over one-half of the 23,000,000 school children are to-day sitting in rural schools where little or no music is taught. At the national meeting of the National Conference of Music Supervisors in Philadelphia in March, one entire session was devoted to this rural problem, but while that is good work, the work will of necessity be somewhat slow, and there should be immediate action toward this one crowning feature, this nation-wide reaching of the future generation will of necessity be somewhat slow, but none the less it must be surely and carefully undertaken and results accomplished.

The need for immediate action for the health of our young artists who are ready for professional careers, who must fail to secure the proper recognition in the absence of the stamp of the great prizes, will again be diverted to the art centers of Europe as heretofore. This America can not permit. We stand on the threshold of commercial supremacy; why not also in arts and letters. In many lines we have proven that we are the most music-loving people in the world, in spite of assertions to the contrary by some of our foreign artists. The hour has struck where America must give recognition to her talented composers and artists as well as to her artisans.

I shall hope to take back to our executive board a vision of the interest that has been displayed by men of the Senate, who at least are giving some earnest attention to the great cause of America.

Music is the great art; it is the greatest, barring reading alone; I think the greatest element; I think the greatest single force in education, because it touches the inner springs of the child's whole life, mentally, morally, and spiritually. There is no other thing that so quickly is reaching our Americanization work. It has been used and is being used and should be used many times more than it has before in educating these newer citizens. We, whose ancestry is rooted in the colonies, and others, have been a little careless, as you well know, and we have forgotten to take into account the art love of these newer people. Music is the one universal language. If we sing their songs, if we dance their dances, and, in turn, teach them our songs, our customs, and our patriotism, they know we have understood, and through that common chord we may reach their hearts and their lives and soonest bring them into our civilization.

Music is the greatest single factor to-day in the reaching quickly and surely that work of Americanization. No other move could possibly be made which would mean so much to musical education in this country as this thing that you gentlemen are so kindly considering this morning, that of establishing in some way, in some form, perhaps modified somewhat in the bill as it now stands, but creating a great national conservatory which shall crown the efforts of all the organizations of musicians and music lovers, music teachers, and music industries, every organization interested in this.

I happen to have very close connection with many of the national musical organizations, and I am sure that they are looking with longing eyes to the effects of the bill which you are so kindly considering to-day.

I wish I might have had time to go into four or five different ramifications of this subject, but enough has been said to indicate clearly that music in this country needs for its development some mental support, encouragement, and indorsement.

The CHAIRMAN. We are very much obliged to you.

STATEMENT OF MR. ANTONIO CELFO, REPRESENTING THE AMERICAN FEDERATION OF MUSICIANS.

Senator FLETCHER. Mr. Celfo represents some 60,000 members.

The CHAIRMAN. Can you, in just a minute or two, add anything to what has already been said?

NATIONAL CONSERVATORY OF MUSIC AND ART.

Mr. CELFO. I could only add this, at the Dayton convention last May the American Federation of Musicians indorsed the establishment of a national conservatory of music.

The CHAIRMAN. And you have 60,000 members?

Mr. CELFO. We have over 85,000 members.

The CHAIRMAN. And you indorse this bill?

Mr. CELFO. Yes, sir.

The CHAIRMAN. Is there anything more you can tell us about?

Mr. CELFO. I want to say I think it should be the pride of America to have this national conservatory, to have an institution or a university of music of our own instead of going to Europe for getting the musical education.

There are a good many teachers in this country who are opposed to the project because they know that the moment this bill is enacted they can not get the reward they are getting to-day, and consequently they are opposed to it, but the best element, the musical elements of America to-day, are all in favor of the establishment of a national conservatory of music.

I am a teacher myself, but I am in favor of it because I received a university education, I was fortunate enough to have that, and I know how it arouses the pride of a country when they hear that so and so is from such and such a place. Italy, for instance, with its Caruso and its Tetrizzini and others, has pride whenever it hears of any of these in reading the newspapers of foreign countries. In France it is the same thing with Massenet and others, so in Belgium with her artists, and in a good many other countries, Russia with the great violinists, and so on. And why should not America be proud of her children? We have a talent here that could even surpass those of European countries. Why not educate them?

The CHAIRMAN. Have you anything further?

Mr. CELFO. Not anything that I can say, except that I am in favor of this bill.

(Whereupon, at 12 o'clock p. m. the hearing was concluded.)

**END OF
TITLE**